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# MUSIQUE MODERNE

Recueil des compositions pour piano

choisies, revues et doigtées

par  
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	kop.
Bachman G. Gigue bretonne. . . . .	40
Brassin. op. 17. Nocturne . . . . .	40
Dreyschock F. op. 20 № 7. Barcarolle Famin. . . . .	40
— Étude Sol min. . . . .	30
— op. 25. № 5. Valse lente Fa min. . . . .	40
Godard B. En songe Etude . . . . .	60
— op. 55. № 6. Berger et bergères . . . . .	30
Grieg E. op. 52 № 2. Deuil de mère. Chant sans paroles . . . . .	30
— op. 52 № 4. Chanson de Solveig. Romance sans paroles. . . . .	30
— op. 38 № 4 Halling № 1. Chant norvégien . . . . .	20
— op. 6 № 4. Humoresque. . . . .	30
— op. 38 № 2. Morceau lyrique. . . . .	20
— op. 38 № 7. Valse . . . . .	20
— op. 47 № 4. Halling № 2. . . . .	20
Grünfeld A. Petite sérénade . . . . .	30
Loeschhorn. op. 191 № 4. Intermezzo. . . . .	30
Mayer C. op. 55 № 1. Étude Gmoll . . . . .	30
Moszkowski M. op. 35 № 1. Caprice mélancolique . . . . .	40
— Malaguena de l'opéra Boabdil. . . . .	50
— op. 46 № 2. Mazourka. . . . .	60
Niemann. op. 16. Gavotte . . . . .	30
Prudent. op. 56. Folie . . . . .	40
Raff. op. 75 № 2. Fabliau. . . . .	50
— op. 62 № 2. Sextett de l'opéra Tanhäuser, Morceau de salon . . . . .	60

	kop.
Różycki A. op. 1. Wspomnienie. Pieśń bez słów . . . . .	40
Silas. op. 108. Gavotte N. 6. Fdur . . . . .	30
Spindler. op. 230 N. 17. La Fontaine. Am Springbrunnen. . . . .	40
Bachmann G. Les Attrayantes N. 1. Etude de Sol. maj . . . . .	30
— Les Attrayantes N. 2. Etude Do min . . . . .	30
Bennet W. S. Toccata . . . . .	40
Delahaye L. Colombine. Menuet. . . . .	40
Dreyschock F. Op. 27 Badinage . . . . .	40
Durand A. Op. 93. Menuet du bocage . . . . .	30
— Op. 95. Bavarderie. Impromptu-Caprice. . . . .	40
Godard B. Op. 66 N. 2. Lanterne magique: à la Chopin . . . . .	40
— Op. 93. 6-me Valse . . . . .	50
Godard Ch. L'Angelus. Méditation . . . . .	40
— Danse des étoiles. Valse. . . . .	40
— Moment de valse . . . . .	40
Grünfeld. Op. 32. Gavotte à l'antique . . . . .	20
Jadassohn. Op. 25 N. 2 Scherzino . . . . .	20
Ravina H. Petit Boléro. . . . .	50
Scharwenka X. Op. 40 N. 1. Danse polonaise . . . . .	40
Thomé F. Op. 25. Simple aveu. Romance sans paroles. . . . .	30
— Op. 112. Clair de lune. Romance sans paroles. . . . .	30

VARSOVIE  
chez M. ARCT.



<sup>2</sup> MUSIQUE MODERNE.

# CLAIR DE LUNE

Romance sans paroles.

François Thomé, op. 112.

Andante. ♩ = 72.

PIANO.

*pp* *dolcissimo*

Deux Pedales  
Ped.

*p*

*meno dolce*

Ped. simile Ped.

Ped. \*

Ped. \*

Ped. \*

Ped. \*

choisie, revue et doigtée par professeur A. RÓŻYCKI.



[illegible]



The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings. Dynamics and performance instructions are marked throughout the piece.

**System 1:** The first system begins with a treble staff containing a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff has a rhythmic accompaniment. Dynamics include *ped.* and *animato*.

**System 2:** The second system continues the melodic and rhythmic development. Dynamics include *cresc.*, *f*, and *ped.*.

**System 3:** The third system features a *ff* dynamic and a *calmato* instruction. The tempo changes to *Tempo I.* with a *pp* dynamic. Performance instructions include *dimin.* and *rallent.*.

**System 4:** The fourth system continues the melodic line with various fingerings. Dynamics include *ped.* and *animato*.

**System 5:** The fifth system features a *ff* dynamic and a *calmato* instruction. The tempo changes to *Tempo I.* with a *pp* dynamic. Performance instructions include *dimin.* and *rallent.*.

**System 6:** The sixth system concludes the piece with a *ff* dynamic and a *calmato* instruction. The tempo changes to *Tempo I.* with a *pp* dynamic. Performance instructions include *dimin.* and *rallent.*.



The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions like *legato*, *ben marcato*, *dimi*, *marcato*, *p*, and *rallent.* are present. The piece concludes with a double bar line and a final chord.

System 1: Treble clef has a melodic line with slurs and fingerings. Bass clef has a supporting line with chords and fingerings. A *Ped.* marking is at the end of the system.

System 2: Treble clef has a melodic line with slurs and fingerings. Bass clef has a supporting line with chords and fingerings. A *legato* marking is in the middle, and a *ben marcato* marking is at the end.

System 3: Treble clef has a melodic line with slurs and fingerings. Bass clef has a supporting line with chords and fingerings. A *dimi* marking is in the middle, and a *marcato* marking is at the end.

System 4: Treble clef has a melodic line with slurs and fingerings. Bass clef has a supporting line with chords and fingerings. A *p* marking is in the middle, and a *Ped.* marking is at the end.

System 5: Treble clef has a melodic line with slurs and fingerings. Bass clef has a supporting line with chords and fingerings. A *rallent.* marking is in the middle, and a *Ped.* marking is at the end.



Allegro con moto.  $\text{♩} = 144$ ) E. GRIEG, op. 38. cah. II. N° 2. Morceau lyrique. kop. 20.

Poco Allegro.  $\text{♩} = 60$ ) E. GRIEG, op. 38. cah. II. N° 7. Valse. kop. 20.

Allegro non troppo.) R. NIEMANN, op. 16. Gavotte. kop. 30.

Allegro vivace.) E. SILAS, op. 108. Gavotte. (Fa maj.) kop. 30.

Con moto.) CH. GODARD, op. 66. Danse d'étoiles. Valse. kop. 40.

Andante con moto.) F. DREYSCHOCK, op. 20. N° 7. Barcarolle. (Fa # min.) kop. 40.

Allegro.) E. GRIEG, op. 47. N° 4. Halling II. (Ré maj.) kop. 20.

Allegretto moderato.  $\text{♩} = 46$ ) B. GODARD, op. 55. N° 6. Bergers et Bergères. kop. 30.

Vivace un poco Agitato.) CH. MAYER, op. 55. N° 1. Etude. (Sol min.) kop. 30.